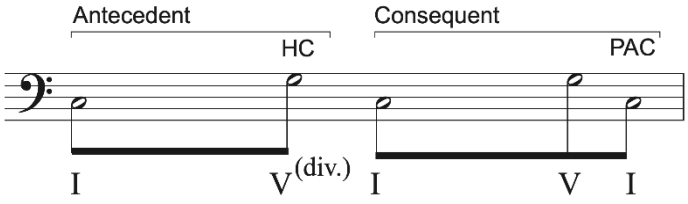
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

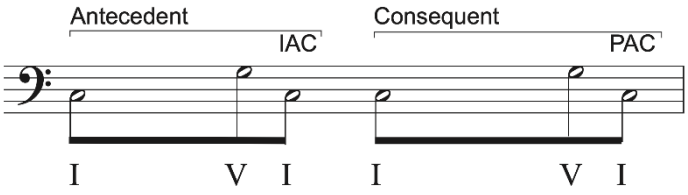
MTO 27.4 Examples: Cubero, Romantic Periods

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.21.27.4/mto.21.27.4.cubero.html

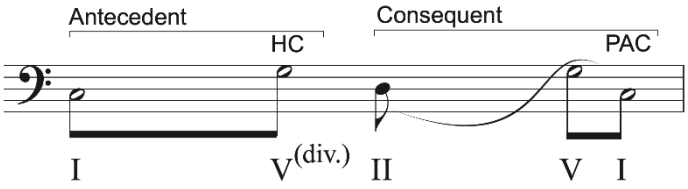
Example 1. Harmonic layout of a typical Classical-style period



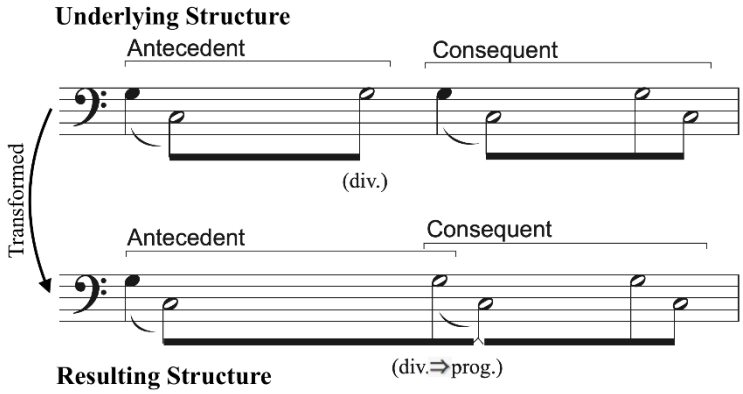
Example 2. Harmonic layout of a less common type of Classical-style period



Example 3. Harmonic layout of a less common type of Classical-style period

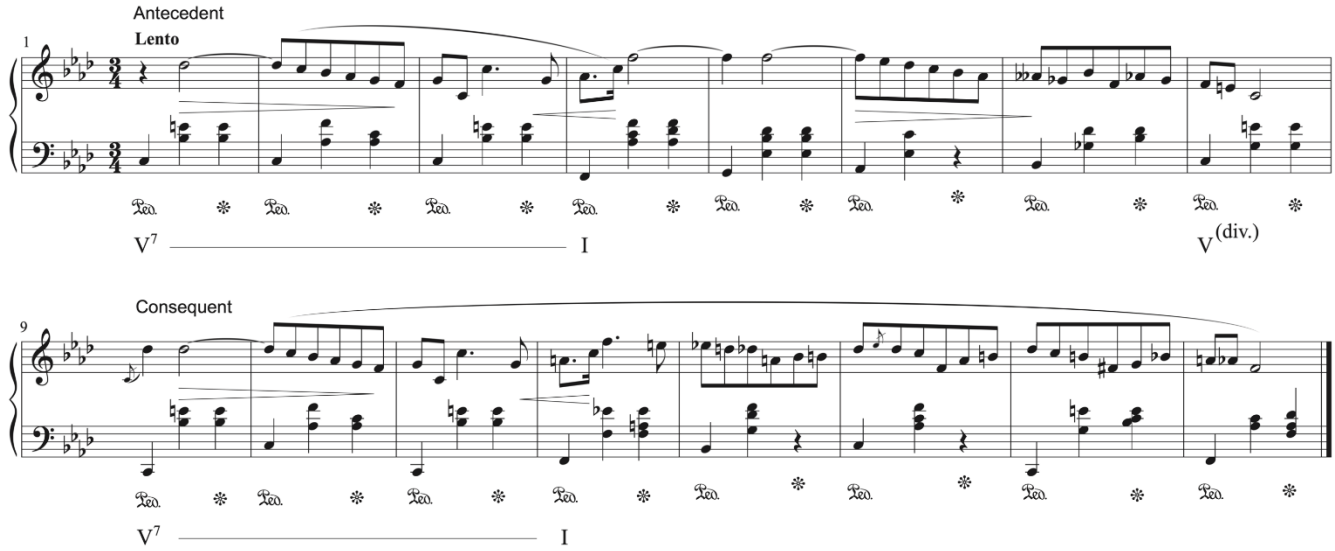


Example 4. Harmonic layout of a period with overlapping phrases

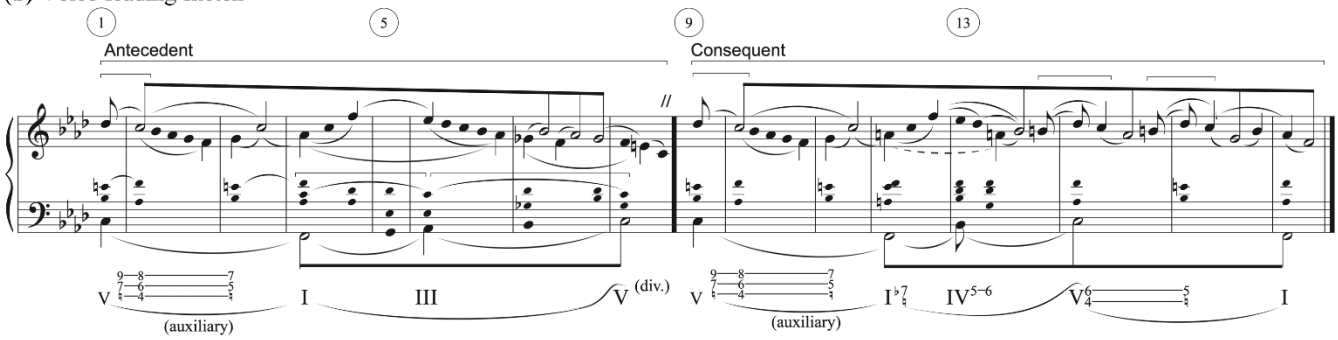


Example 5. Chopin, Mazurka in F minor, op. 63, no. 2, mm. 1–16

(a) Annotated score

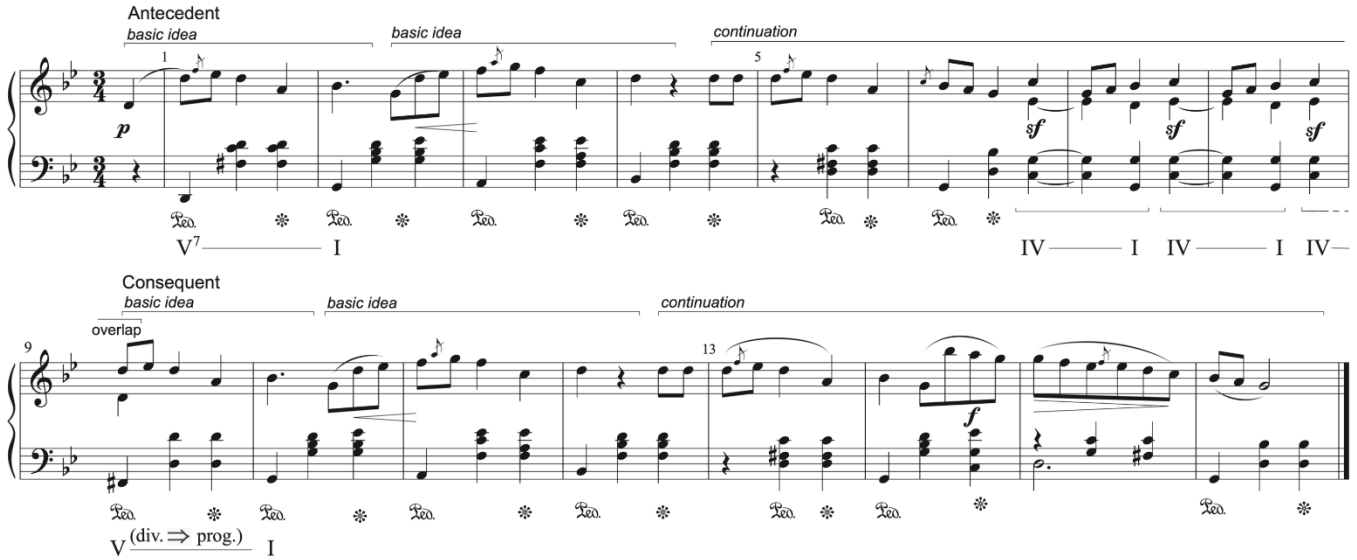


(b) Voice-leading sketch

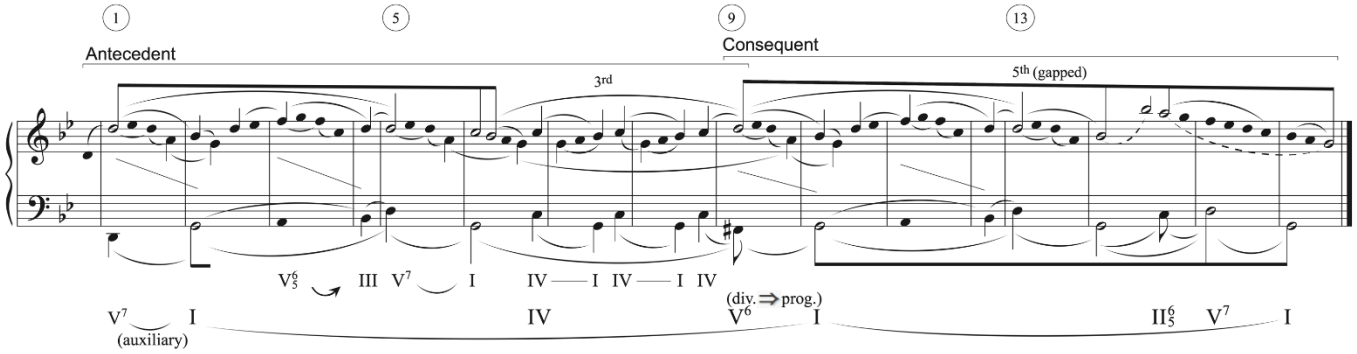


Example 6. Chopin, Mazurka in G minor, op. 67, no. 2, mm. 1–16

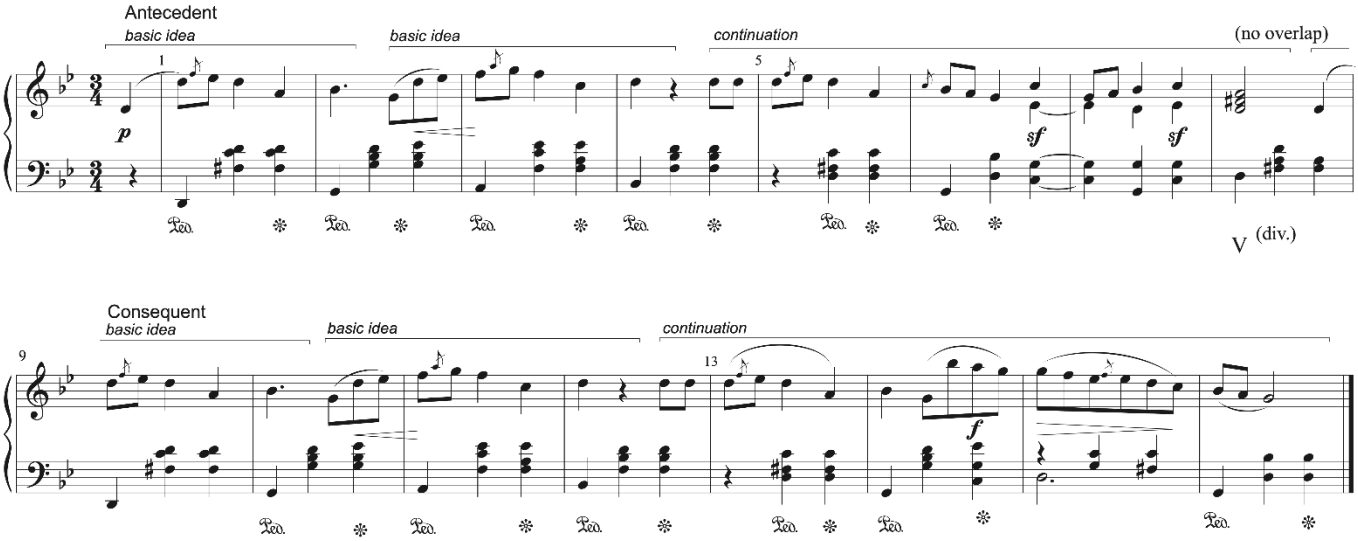
(a) Annotated score



(b) Voice-leading sketch



Example 7. Chopin, Mazurka in G minor, op. 67, no. 2, mm. 1–16, hypothetical prototype



Example 8. Chopin, Mazurka in A-flat major, op. 17, no. 3, mm. 41–56

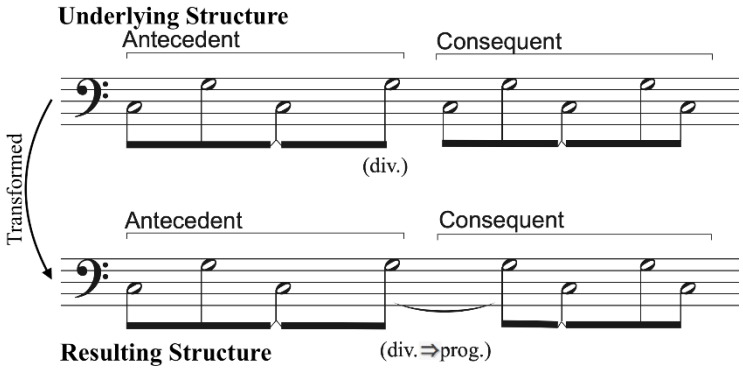
(a) Annotated score

Antecedent
basic idea
basic idea
continuation
41
45
p
cresc.
dim.
smorz.
V 8 6 4 — 7 5 3
I
V7
Consequent
basic idea
basic idea
continuation
overlap
49
53
(cf. m. 49–50)
p (cf. m. 41)
cresc.
V7 (div.⇒prog.) I

(b) Voice-leading sketch

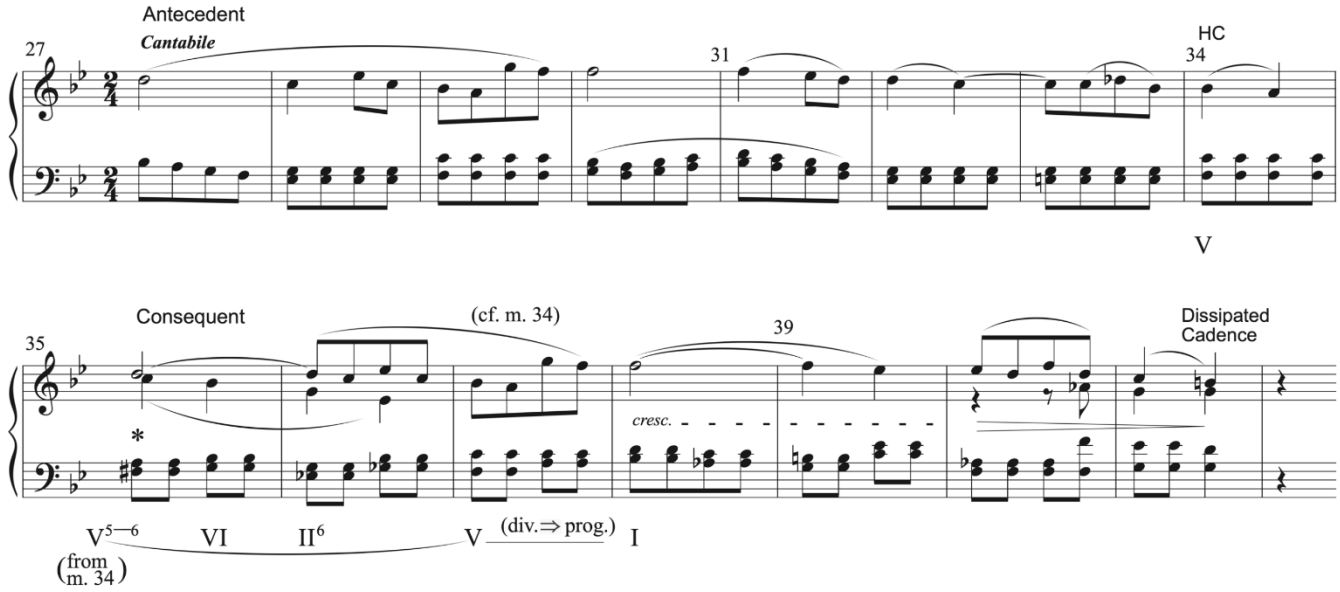
41
45
49
53
Antecedent
Consequent
5th
5th
cf. m. 41
cf. mm. 49–50
V 8 6 4 — 7 5 3 (auxiliary)
I
III
V7
(div.⇒prog.)
I
III
V7
I

Example 9. Harmonic layout of a period where the antecedent's closing V is prolonged

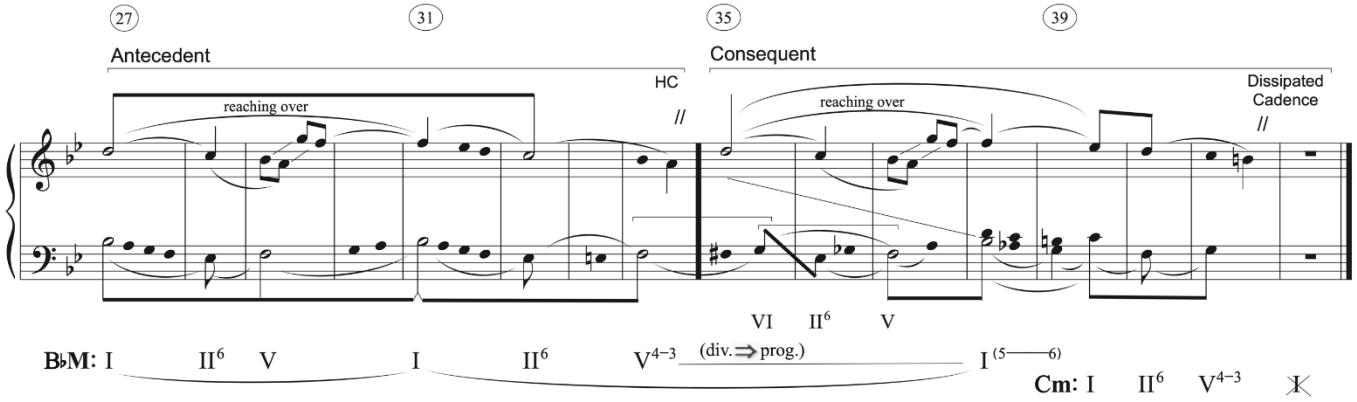


Example 10. Beethoven, Bagatelle in G minor, op. 126, no. 2, mm. 27–41

(a) Annotated Score



(b) Voice-leading sketch



Example 11. Felix Mendelssohn, Song without Words in E-flat major, op. 53, no. 2, mm. 1–21

(a) Annotated Score

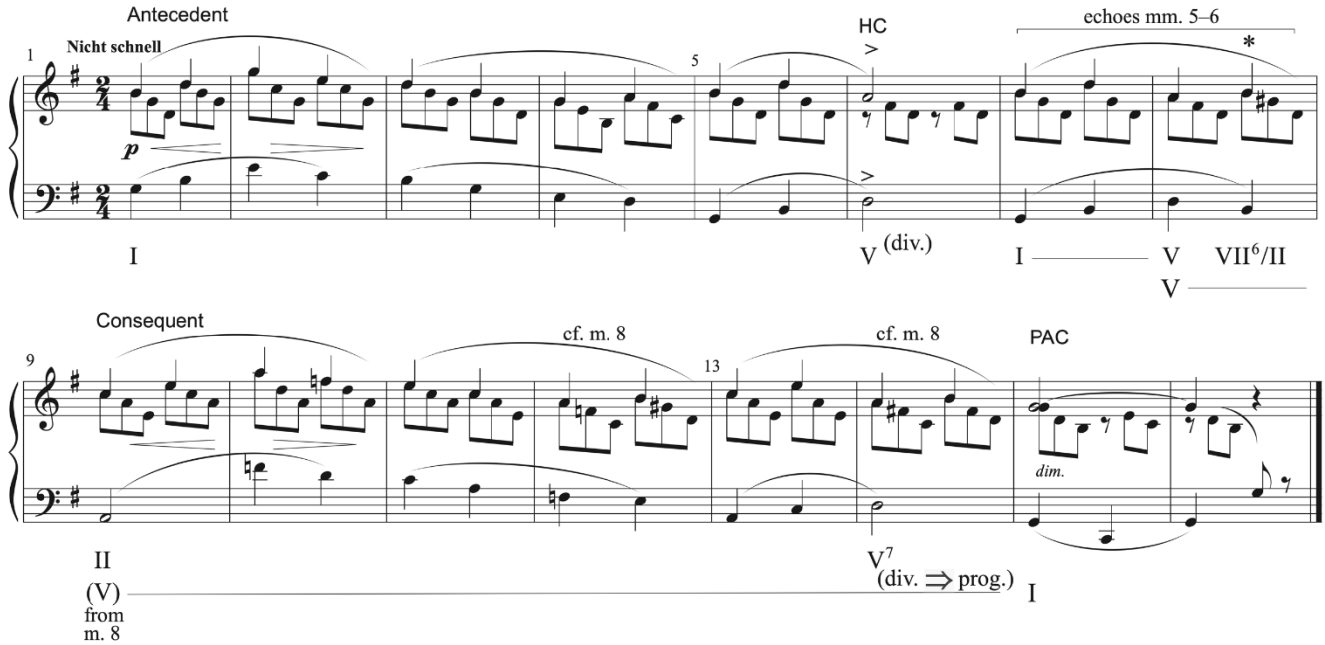
Antecedent
Basic mini-sentence
Contrasting mini-sentence
HC
Consequent
Basic mini-sentence
(cf. m. 1)
Contrasting mini-sentence
cresc.
V7 (I6 II7 V9) (div. ⇒ prog.) I
evaded cadence
(cf. mm. 9–13)
(phrase expansion based on the basic melodic material of the period)
PAC
V7 I

(b) Voice-leading sketch

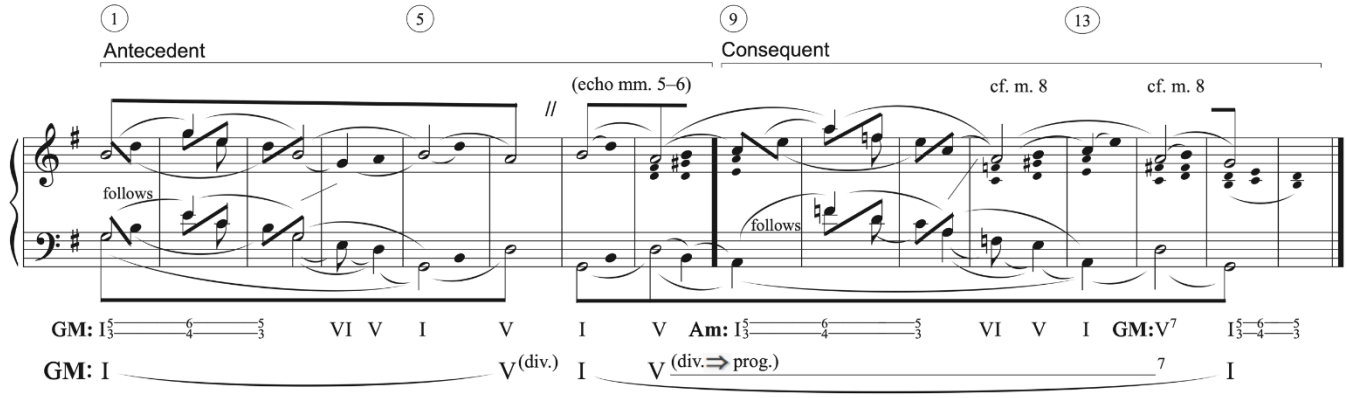
Antecedent
Consequent
(expansion)
cf. m. 1
cf. mm. 9–13
8va
(I6 II7 V9)
(I6 II V6–5 4–3)
I II7 V9 I IV (5——6) V7 (div. ⇒ prog.) I IV (5——6) V6–7 4–3 I

Example 12. Robert Schumann, *Wiegenliedchen*, op. 124, no. 6, mm. 1–16

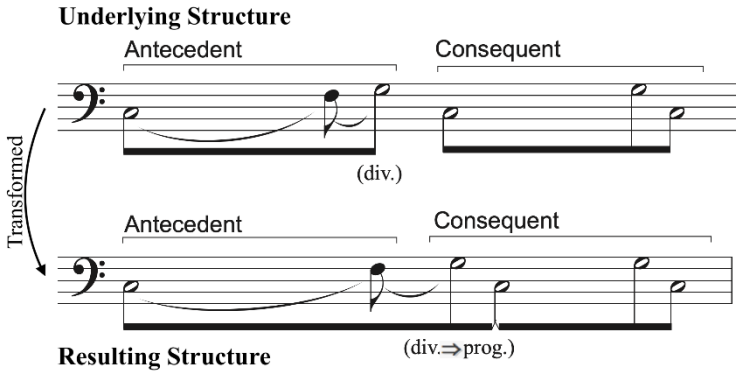
(a) Annotated Score



(b) Voice-leading sketch

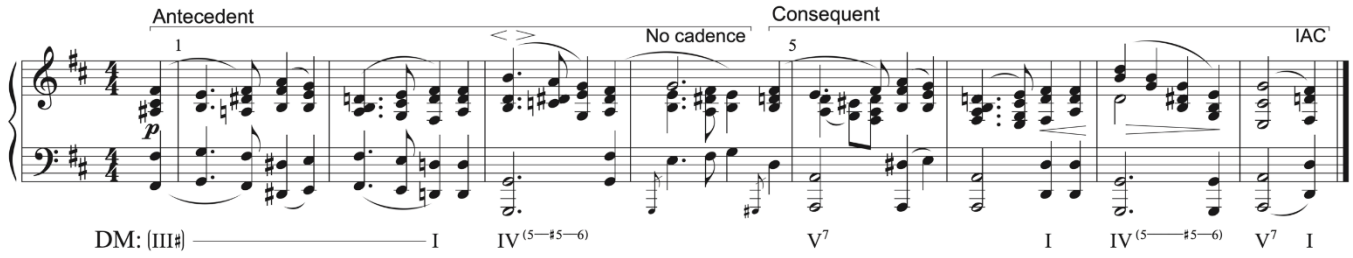


Example 13. A common harmonic layout for a period whose antecedent ends on a predominant

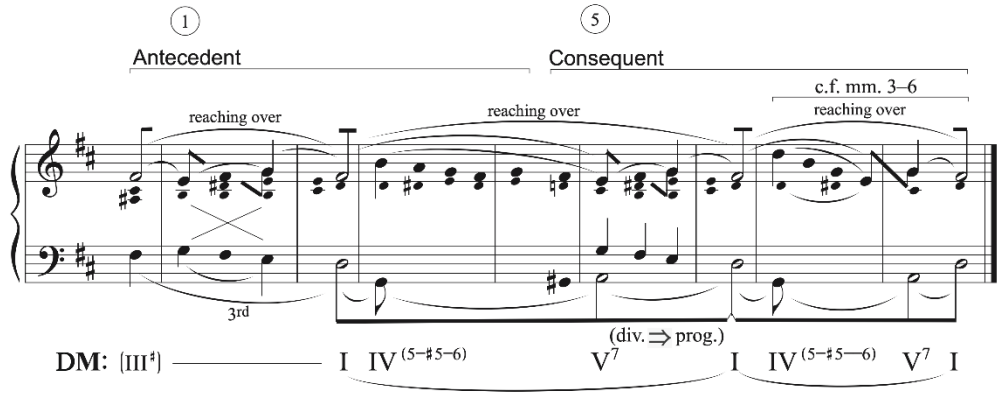


Example 14. Robert Schumann, *Gesänge der Frühe*, op. 133, no. 5, mm. 1–8

(a) Annotated score

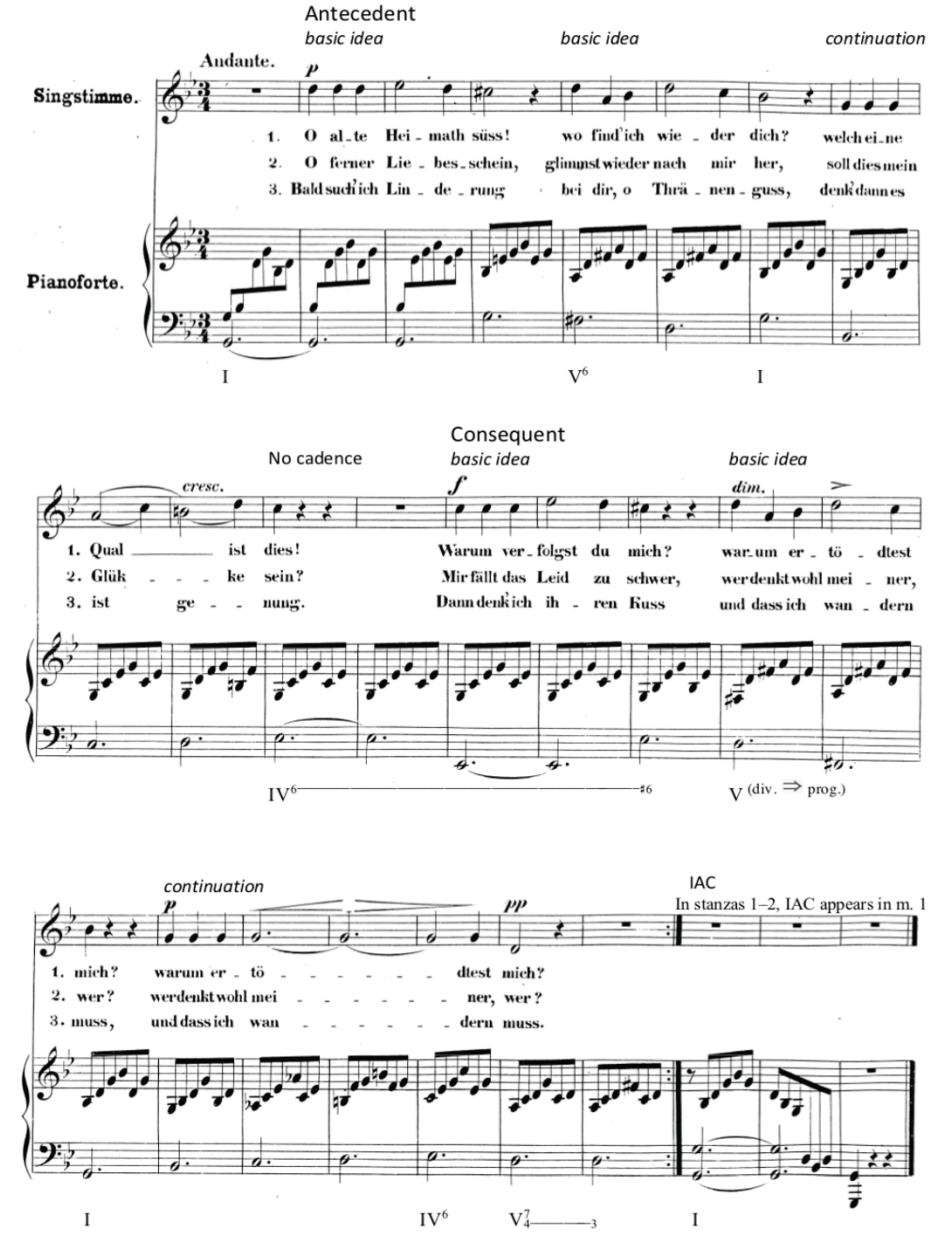
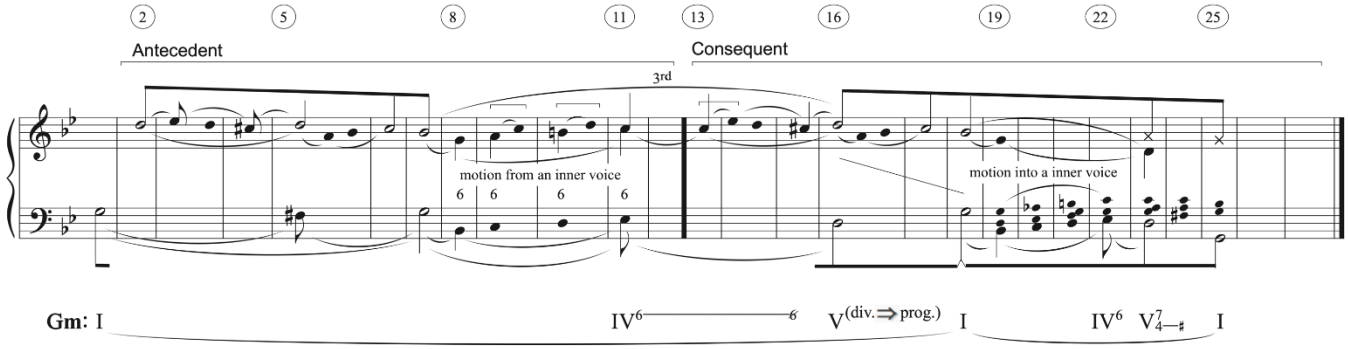


(b) Voice-leading sketch



Example 15. Fanny Mendelssohn-Hensel, "Ferne" op. 9, no. 2

(a) Annotated score



(b) Voice-leading sketch